



Funnyworld 8

FUNNYWORLD, No. 8, December 1967. Published irregularly at 5112 P Street, Little Rock, Arkansas, 72207. Mike Barrier, editor and publisher. Copyright (C) 1967 by J. Michael Barrier. Available through CAPA-alpha and for letters of comment, news items, clipping, questions, answers, historical anecdotes, artwork, and similar material, and for items on the publisher's want list. Also available without charge to interested professionals in the comic art field.

THE FRONT COVER was prepared by Bill Spicer, using an enlargement of a cartoon in an ad for "The W. L. Evans School of Cartooning" at Cleveland, Ohio, that appeared in the November 1911 issue of CARTOONS MAGAZINE. Illustration on Page 5 by Mike Barrier.

FUNNYWORLD has been going recently to an increasing number of people outside CAPA-alpha (an amateur press association made up of comics fans, if you didn't know), and an increasing number of them have been asking me how they might continue to get the magazine. A good question, since FW is not available for money--there are no paid subscribers, and I no longer will accept money for postage. What I ask of FW "subscribers" is, instead, an active, continuing interest in the magazine. That interest can be shown in any number of ways--letters of comment, clippings of interest to FW readers, answers to questions in the Q&A section, off-beat questions for that section, artwork, news or historical anecdotes from the comic art field--the list is a long one. On the other hand, FW is not available for brief, general, infrequent letters of comment (and I've been getting some of those), or other such perfunctory gestures. FUNNYWORLD is a co-operative enterprise, and only those who contribute to the magazine in some way can count on receiving it. It's not necessary to contribute every issue, but that's appreciated. (I'll also accept contributions to the publisher, not in money, but in items from my want list, which appears from time to time in FW and in magazines like THE FANTASY COLLECTOR.) There's one exception to these rules, and that's for professionals in the comic art field. They're welcome to receive the magazine for so long as they're interested in receiving it, no matter how they demonstrate that interest. As much enjoyment as they've given me over the years, I'm only too happy to return the favor to some extent with FUNNYWORLD.

Some words and phrases got lost completely in last issue's foggy reproduction, so, for the record, here are what those missing bits and pieces were to have said: The heading on Page 14 was "A Carl Barks Index, Part One;" Ralph Heimdahl answered Question 3-6, on Page 25; the garbled line in the Montreal report on Page 33 should have read: "The 178 films were divided into these groups for showing:" (And incidentally, there were 17 showings, not 16 as I have it. The missing showing was devoted to contemporary animated films, and should have been third on the list, between numbers (2) and (3). These 17 showings all had different titles, some of them quite fanciful--but the list in FW #7 describes what types of cartoons were shown); the titles of the two "Beck Books" mentioned at the bottom of Page 33 are MARCHING MARVIN and LENNY OF LAREDO (but please note, I don't recommend either of them.)

ANIMATED CARTOONS:

NEWS & NOTES

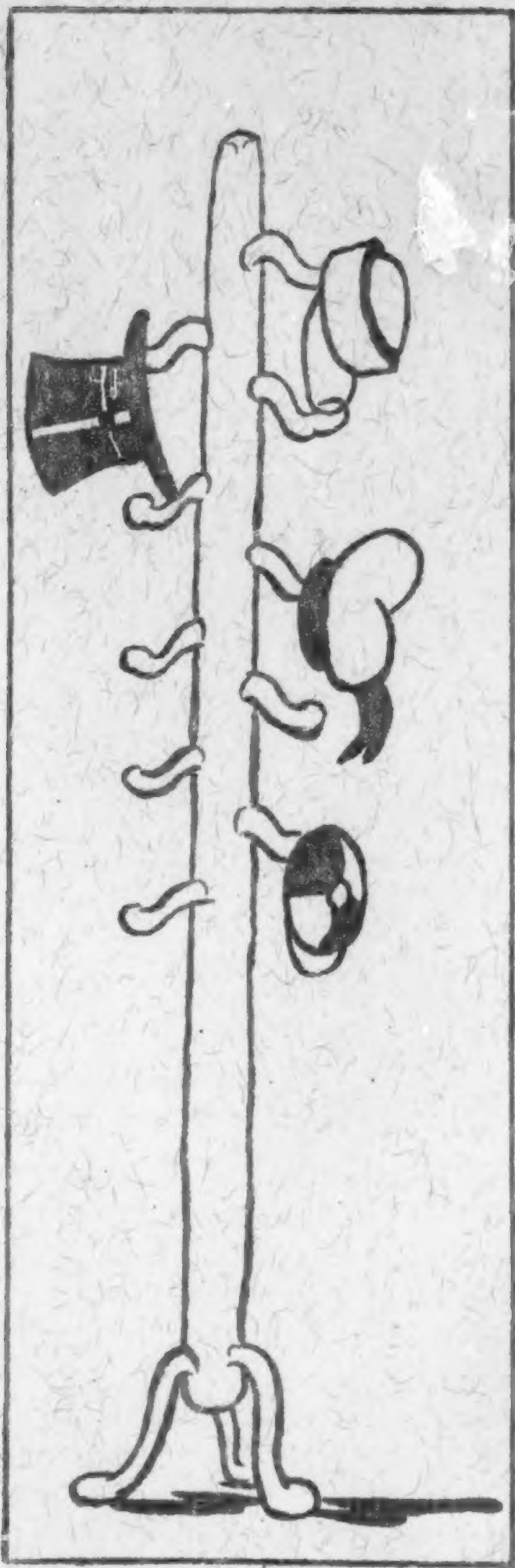
"The Jungle Book," the 17th Disney feature cartoon and the last produced under Walt Disney's supervision, had its world premiere October 18. As of this writing only one major review has appeared, VARIETY's. The review says at one point: "Story development is restrained--the potential dangers are suggested and there is an overriding upbeat end in sight from the beginning--so moppet audiences may squirm at times." In other words, the film is slow and lacks suspense. There are, from all reports, some outstanding sequences, particularly those involving the bear, Baloo (voice by Phil Harris), the monkeys (whose leader, an orangutan, is voiced by Louis Prima), and the tiger (George Sanders). But while the animation has the sheen that is taken for granted in a Disney film, much of the animation of Kaa, the snake, is used twice. Worst of all, there are four vultures who resemble the Beatles, but sing like a barbershop quartet. The vultures originally were to have sung in rock-and-roll style, and to have been caricatures of the Beatles, but this was changed by Walt Disney after the sequence had been fully animated. It would seem, then, that "The Jungle Book" is closer kin to the "The Sword in the Stone" than to any of the great Disney features, or to Kipling's stories, on which the movie was based. Since the film is scheduled for national release around Christmas, FUNNYWORLD should have a full review next issue.....Disney tried for 10 years to get the film rights to Kipling's stories, but was unsuccessful until 1963. (The rights were owned by the estate of Alexander Korda, who made a 1942 live-action version.).....Work on "The Aristocats" has gone more slowly than anticipated, and it now seems likely that the Disney Studio will not start rehiring until June. As mentioned last issue, there were extensive layoffs in the animation department in April, but it was expected that rehiring would begin in April 1968. There's reason to hope that the film itself will be an improvement over "The Jungle Book." If all goes well, "The Aristocats" should be in release by Christmas 1969, only two years after "Jungle Book" and a year earlier than had been predicted.....It was mentioned last issue that the production of cartoons had been "rationalized" at the Disney Studio since Walt's death, and now the storyboards for cartoons were to be completed before beginning production (i.e., the actual animation of cartoons, as opposed to the preparation of stories, model sheets, exposure sheets, etc.). Under Walt, production would begin before all the storyboards were complete, and sometimes a lot of finished animation would be junked when Walt had a change of mind about a sequence already in production. The new system (which led to the layoffs mentioned above) has eliminated the possibility of such major upheavals, but it may have other consequences. It now would be possible--and, for the Studio, financially prederable--to produce a new cartoon feature every year, something that hasn't been done since around 1950. However, it's unlikely that this will happen. To the contrary, there's at least some danger that the animation program will be all but discontinued in the not-too-distant future. One sign: Even before Walt's death, two of the nine veteran Disney animators (known as the "Nine Old Men") had been shifted out of animation. Les Clark is now working in live action, and Marc Davis has been transferred to WED Enterprises, where the audio-animatronic robots are made.

MICKEY'S MAKER: Everyone knows that Walt Disney created Mickey Mouse while riding a train from New York to Los Angeles after losing Oswald the Rabbit in a feud with his distributor. And everyone knows that Ub Iwerks was Disney's earliest collaborator. What, then, about this statement in a publicity release from the Animation Retrospective at Montreal: Ub Iwerks "is best known as the creator of Mickey Mouse..." If that sounds a bit odd, it hardly sounds any stranger than the credits for the illustrations that accompany a 1930 movie magazine article about Mickey Mouse. Dick Martin recently told me about this article, a comic "interview" in which Mickey "Talks About Intimate Moments With Clara Bow and Others." Disney is not mentioned anywhere in the article, but the illustrations are credited to "U. B. Iwerks, originator of Mickey Mouse and others." It's all a little confusing, but there's no basic contradiction here--Walt Disney did create and name Mickey Mouse on the train, but the Mickey that finally appeared on the screen was designed by Ub Iwerks. One account has it that Iwerks prepared sketches of a character called Flip the Frog when he designed Mickey. Ub preferred the frog but Walt insisted on using the mouse, and they split up shortly thereafter. A perhaps more plausible account (published in HARPER'S in 1934) has Iwerks leaving Disney when an employee of Disney's distributor persuaded Iwerks to sign an independent producer's contract similar to the one under which Disney was working. Whatever led him to leave Disney, Iwerks established the "Ub Iwerks Animated Picture Corporation" around 1930, and produced several series of cartoons--"Flip the Frog," "Willie Whopper," and "Comicolor Cartoons." They were distributed by MGM. Chuck Jones got his start at the Iwerks Studio in 1931, and other notable names in the field also worked for Iwerks. Iwerks later directed cartoons for Screen Gems (Columbia), before returning to Disney in 1940. Meanwhile, Mickey Mouse was undergoing a gradual evolution in appearance and personality, for which the late Fred Moore is given the most credit. Moore was also primarily responsible for the final appearance of the Seven Dwarfs, the Three Little Pigs and the centaurettes in "Fantasia." Moore is mentioned frequently, and praised highly, in THE ART OF ANIMATION. (And let me urge again, most heartily, that you buy that book. It has gone out of print before, and may again. The price is \$5.95, and you may order it directly from the Golden Press, North Road, Poughkeepsie, New York 12602. Ask for THE ART OF ANIMATION, by Bob Thomas and Walt Disney, #40840). Although there's general agreement on just how Mickey Mouse evolved, Donald Duck's origins are obscure. However, Dick Lundy did most of the animation of Donald from his beginning in 1934 until Lundy became a director in 1937, and also designed the long-billed version of Donald that was standard in the mid-'30s. It was also in Dick Lundy's animation that Donald's explosive personality originated. Lundy directed Donald cartoons from 1937 to 1941, worked on Navy films at the Disney Studio in 1942-43, and then directed cartoons for Walter Lantz from 1943 to 1948, when the studio closed (it reopened in the early '50s). He was a director at the R. G. Wolf studio in 1949 and 1950, making Howdy Doody cut-out films for television, and then was a director at MGM from 1950 to 1952, directing "Droopy" and "Barney Bear" cartoons. For the last decade or so he has been an animator with Hanna-Barbera Productions.

MGM's first feature cartoon, "The Phantom Tollbooth," definitely will not be based on Jules Feiffer's drawings for the book. However, there's no reason to believe the film will resemble the illustration that accompanied an article on motion pictures for children in the September 18 NEWSWEEK. This is a storyboard sketch, and the finished cartoon may be quite different. While the film will be about

(Continued on Page 28.)

A Barks Bibliography: 2



So far, publishing the Barks Bibliography piecemeal in FUNNYWORLD has accomplished what I hoped it would: Some errors have turned up, improvements have been suggested, and a few FW readers have come forward with some of the information I needed. I've also decided to further limit the scope of this index. Last issue, I said I was going to cover only Barks' comic book work and directly related items done during his 25 years in the field. Now I've decided that the Bibliography will cover this material: All Barks comic book material, whether original or reprint, when published in comic book format (this excludes Barks reprints in coloring books and also the Big and Better Little Books that used adaptations of Barks stories); other comics-related original material done by Barks during his comic book career (this includes only two Little Golden Books, so far as I now know); articles about Barks in both professional and amateur publications, and letters or other material by Barks in comics fan magazines.

At that, every bit of Barks material in comic books won't be covered--for example, there's really no point in listing all the bits and pieces of Barks art that have been used in subscription advertisements and such.

The final version of the Bibliography also will include full publishing histories for all the titles in which Barks' work has appeared. These will be similar to the publishing histories I've already prepared for the

LOONEY TUNES and OUR GANG groups of comic books. These will cover all the issues in which Barks' work didn't appear, as well as those in which it did. This will be as much for the completist collector as for anyone else.

One error in the first installment of the Bibliography confused a number of people. The date of WALT DISNEY'S COMICS #38 is given as October 1943; it should have been November 1943. There was no Barks story in #37, which was dated October.

Another error: I said last time that I would give page numbers for stories only when the pages were numbered in the comic books themselves. Well, the pages were numbered in some early issues WALT DISNEY'S, something I overlooked. The page numbers will be included in the final edition of the Bibliography.

One change you'll notice in the second installment of the Bibliography is that I'm now listing the volume and number for each issue of WALT DISNEY'S COMICS, instead of just the whole number.

Several people have expressed the hope that the Bibliography would be cross-referenced, telling where a story is reprinted and where a reprint first appeared. It will be; and more than that, closely similar stories will be cross-referenced. Barks re-worked a number of his earlier stories in the late '50s and beyond, and they'll all be cross-referenced. There were no cross-references in the first installment of the bibliography because it would have taken too much time to have gone through all the later issues to find just where a reprint or a new version of an old story appeared. The later stories pose no such problem, of course, since the earlier stories already have been indexed. When the full Bibliography is published, all the earlier stories will be cross-indexed, too.

John Fawcett, Gary Mason and Mike Benton came forward with some of the information for which I asked in the last issue, but there still is a lot I need to know. Specifically, I need to know if the following comic books contain any Barks material, and if they do, I need detailed information of the sort given in this issue for the 1950-62 issues of WALT DISNEY'S COMICS. These are the comics: DONALD DUCK 53, 93, DUCK ALBUM 686, DONALD DUCK ALBUM 995, 1140, 1182, CHRISTMAS PARADE 10, VACATION PARADE (PICNIC PARTY) 2, 3, 4, 6, DONALD DUCK BEACH PARTY 2, DONALD DUCK IN DISNEYLAND 1, SUMMER FUN 2, VACATION IN DISNEYLAND 1 (Dell), Disney giant one-shot 26 (CHRISTMAS PARADE), MICKEY MOUSE ALMANAC 1. And, just in case, I'd appreciate someone checking SILLY SYMPHONIES 1-7 and 9 for any Barks reprints.

I've heard nothing from anyone about Barks' letters to fan magazines, or articles about him, but I'm sure there are FW readers who can supply this information (and preferably photocopies). What about his letter in FANTASY ILLUSTRATED #2, and his letters in issues of COMIC ART before #5? I'm sure there are Barks letters in other fan magazines, too.

I'd also like to repeat my plea for help with the story descriptions. Preparing satisfactory descriptions of reasonable length has seemed almost impossible in some cases, and I've had to use some story descriptions with which I'm not at all happy. I'll be editing and rewriting these myself, trying to capture in a sentence or two the elements that give a story its flavor (i.e., the elements that are most likely to be remembered; the point of these descriptions, after all, is to make it easy to find a particular story), but I'd like to encourage Barks collectors to read the descriptions carefully and try to come up with better ones. Supplying improved story descriptions can mean a free copy of the Bibliography, just as supplying significant pieces of information can.

A CARL BARKS BIBLIOGRAPHY, PART TWO

Issue Number - Date	Story Title - Number of Pages - Story Description
I. COMIC BOOKS WITH THE DISNEY DUCKS	
A. WALT DISNEY'S COMICS & STORIES	
112, January 1950 (10/4)	The nephews trick Donald into thinking that he has been bitten by a strange insect and has slept 40 years.
114, March 1950 (10/6)	DONALD DUCK - 10 - Donald, who has bragged of his great skiing exploits, is pursued by foreign spies as he carries serum to a stricken community through a record snowfall.
117, June 1950 (10/9)	DONALD DUCK - 10 - Donald and Gladstone compete to find the first daisy and so be Daisy's partner at the Wildflower Club's picnic lunch.
124, January 1951 (11/4)	DONALD DUCK - 10 - Uncle Scrooge becomes allergic to money and must let Donald manage his fortune.
125, February 1951 (11/5)	DONALD DUCK - 10 - The nephews take their St. Bernard dog into the snow to pass the test that will make them brigadier generals in the Junior Woodchucks. (The first story with the Junior Woodchucks.)
126, March 1951 (11/6)	DONALD DUCK - 10 - Uncle Scrooge's fortune, which he has hidden in a huge corn crib on a farm, is picked up by a tornado and scattered all over the country, so that everyone becomes a millionaire.
127, April 1951 (11/7)	DONALD DUCK - 10 - The nephews try all day to play an April Fool's trick on Donald, but all their efforts backfire.
128, May 1951 (11/8)	DONALD DUCK - 10 - Donald and Gladstone are rivals for the lead in a play about knights and dragons to be staged by Daisy's drama club.
129, June 1951 (11/9)	DONALD DUCK - 10 - Donald tears out his garden and replaces it with a swimming pool that is taken over by a horde of obnoxious children.
130, July 1951 (11/10)	Front cover. DONALD DUCK - 10 - Donald discovers that the old keepsake dime he has given Uncle Scrooge to pay a debt is actually worth \$5.
131, August 1951 (11/11)	Front cover. DONALD DUCK - 10 - Donald and Gladstone compete at golf, and Donald's luck is surprisingly good and Gladstone's surprisingly bad.

Issue Number - Date	Story title - Number of Pages - Story Description
132, September 1951 (11/12)	Front cover. DONALD DUCK - 10 - Donald accompanies the nephews to the woods to help them earn Woodchuck merit badges in archery, canoe-building and life-saving. GRANDMA DUCK - 10 - The two mice, Gus and Jaq, save the day when Grandma and Daisy are robbed by a phony vacuum cleaner salesman. (Art only?)
133, October 1951 (12/1)	Front cover. DONALD DUCK - 10 - The nephews play hooky on the first day of school, but run into schools and truant officers everywhere they go.
134, November 1951 (12/2)	Front cover. DONALD DUCK - 10 - Scrooge hires Donald to worry about how to stop the Beagle Boys from cracking his safe. (First story with the Beagle Boys.)
135, December 1951 (12/3)	Front cover. DONALD DUCK - 10 - Uncle Scrooge fills his money bin with water on a freezing night to thwart the Beagle Boys' plans to tunnel into it. (First story with the money bin.)
136, January 1952 (12/4)	Front cover. DONALD DUCK - 10 - Donald tries futilely to win turkey raffles for which Gladstone also has tickets.
137, February 1952 (12/5)	Front cover. DONALD DUCK - 10 - Donald writes a cowboy song that triggers avalanches of snow when it is played on a jukebox at a winter resort.
138, March 1952 (12/6)	Front cover. DONALD DUCK - 10 - Uncle Scrooge and the Maharajah of Howdystan vie to build the biggest statue of Cornelius Coot, the founder of Duckburg.
139, April 1952 (12/7)	Front cover. DONALD DUCK - 10 - The nephews have a racing pigeon with one fault: He stops when he hears a whistle.
140, May 1952 (12/8)	Front cover. DONALD DUCK - 10 - The ducks spy on Gladstone, and eventually break into his safe, to learn the secret of his luck. (First story with Gyro Gearloose.)
141, June 1952 (12/9)	Front cover. DONALD DUCK - 10 - Gyro Gearloose invents think boxes that teach any animals that pass through their rays how to think, talk and behave like human beings.
142, July 1952 (12/10)	Front cover. DONALD DUCK - 10 - Donald takes the nephews to a

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	houseboat on Lake Erie for the summer to keep them out of mischief.
143, August 1952 (12/11)	DONALD DUCK - 10 - Donald and the nephews hunt gemstones in the desert, trying to match Gladstone's luck at finding jewels.
144, September 1952 (12/12)	Front cover. DONALD DUCK - 10 - The ducks travel the country, spending extravagantly to get rid of money that Uncle Scrooge's vaults cannot hold.
145, October 1952 (13/1)	Front cover. DONALD DUCK - 10 - Donald believes that the nephews' toy gun actually has the power to hypnotize, and it works--but only on him.
146, November 1952 (13/2)	Front cover. DONALD DUCK - 10 - Donald rents a chicken farm and clashes constantly with a neighboring town.
147, December 1952 (13/3)	Front cover. DONALD DUCK - 10 - Donald agrees to treat a poor person to Thanksgiving dinner, but rebels when he learns that the "poor person" is Gladstone.
148, January 1953 (13/4)	Front cover. DONALD DUCK - 10 - Donald tricks Scrooge into buying him Christmas dinner by impersonating a South American oil tycoon.
149, February 1953 (13/5)	Front cover. DONALD DUCK - 10 - Donald is converted to "flipism," the philosophy of solving all life's problems by flipping a coin.
150, March 1953 (13/6)	Front cover. DONALD DUCK - 10 - Donald becomes a postman and deliberately loses a valentine sent special delivery by Gladstone to Daisy.
151, April 1953 (13/7)	Front cover. DONALD DUCK - 10 - Donald and Gladstone compete to win children's votes for grand marshal of the Easter Parade.
152, May 1953 (13/8)	Front cover. DONALD DUCK - 10 - Donald tries to perform a feat unusual enough to qualify him as a contestant on a television quiz show.
153, June 1953 (13/9)	Front cover. DONALD DUCK - 10 - Gyro supplies Donald with teams of worms that haul in fish by themselves.

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154, July 1953 (13/10)	Front cover. DONALD DUCK - 10 - The nephews try to spoil the sale of the old mansion they are using as a clubhouse.
155, August 1953 (13/11)	Front cover. DONALD DUCK - 10 - Scrooge plants pots of gold at the foot of a rainbow to see who will handle the money best, Donald, Gladstone or the nephews.
156, September 1953 (13/12)	Front cover. DONALD DUCK - 10 - Donald, a master rainmaker, brews up an incredible storm to spoil the picnic to which Gladstone has taken Daisy.
157, October 1953 (14/1)	Front cover. DONALD DUCK - 10 - Donald and Scrooge hold a contest to see if Scrooge's money can help him climb a mountain faster than Donald's youth.
158, November 1953 (14/2)	Front cover. DONALD DUCK - 10 - The nephews raise bees as a Junior Woodchuck project and get Donald in trouble with the whole city.
159, December 1953 (14/3)	Front cover. DONALD DUCK - 10 - Uncle Scrooge tries to force Donald to sell his house at Scrooge's price, but even a will-o'-the-wisp doesn't frighten the ducks into selling.
160, January 1954 (14/4)	Front cover. DONALD DUCK - 10 - The nephews give Donald a camel for Christmas and the ducks use it to prospect for uranium.
161, February 1954 (14/5)	Front cover. DONALD DUCK - 10 - Donald opens a fix-it shop, with FEEBRUNKLE'S FIX-IT GUIDE to aid him.
162, March 1954 (14/6)	Front cover. DONALD DUCK - 10 - Donald is a stationmaster in rugged country, forced to care for 10,000 baby turkeys and to fend off Hairy Harry, the train robber.
163, April 1954 (14/7)	Front cover. DONALD DUCK - 10 - Donald beats Gladstone at even odds in a raffle for an antique chair, but his luck is deceptive.
164, May 1954 (14/8)	Front cover. DONALD DUCK - 10 - Donald is sent out to demonstrate a new flour made by Scrooge's mills, but he is accidentally given boxes with instructions in a foreign language.

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165, June 1954 (14/9)	Front cover. DONALD DUCK - 10 - Spurred on by the nephews, Donald tries first singing and then musical instruments from a tuba to a calliope in an effort to become a television performer.
166, July 1954 (14/10)	Front cover. DONALD DUCK - 10 - Donald is called in as a substitute midget auto driver when the regular driver has a sore finger.
167, August 1954 (14/11)	Front cover. DONALD DUCK - 10 - Donald competes with Gladstone to catch the largest fish in a salmon derby.
168, September 1954 (14/12)	Front cover. DONALD DUCK - 10 - Donald banishes the nephews' pet chipmunk when he steals the car keys during a trip through the South.
169, October 1954 (15/1)	Front cover. DONALD DUCK - 10 - The nephews sail away on a houseboat on the first day of school, but Donald is hot on their trail, and drills holes in the boat.
170, November 1954 (15/2)	Front cover. DONALD DUCK - 10 - The nephews buy a glass-enclosed "ant city" after Donald tells them that they should study the ant's industriousness.
171, December 1954 (15/3)	Front cover. DONALD DUCK - 10 - Gyro seals Scrooge's money in wax so that it will be safe from all hazards, but Scrooge forgets to hold out any spending money.
172, January 1955 (15/4)	Front cover. DONALD DUCK - 10 - On Christmas Eve, Scrooge takes the ducks in his submarine to hunt for a sunken ship.
173, February 1955 (15/5)	DONALD DUCK - 10 - Donald makes a New Year's resolution not to lose his temper and the nephews resolve never to be late for school, and then they try to make one another break their resolutions.
174, March 1955 (15/6)	DONALD DUCK - 10 - Donald gets a job carrying mail in his iceboat to isolated Beaver Island.
175, April 1955 (15/7)	Front cover. DONALD DUCK - 10 - Donald helps Daisy's club pull taffy and loses a valuable ring given to him for safekeeping.
176, May 1955 (15/8)	Front cover. DONALD DUCK - 10 - Donald and the nephews encounter

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	a "hiccuping ghost" in an Old West ghost town.
177, June 1955 (15/9)	Front cover. DONALD DUCK - 10 - Donald is hired to man an experimental diving globe that is going deeper into the ocean than anyone has ever gone.
178, July 1955 (15/10)	DONALD DUCK - 10 - Donald rents an apartment in a quiet part of town to escape the noise that disrupts his sleep.
179, August 1955 (15/11)	DONALD DUCK - 10 - Donald enters a four-event canoe contest against Gladstone at a northern lake.
180, September 1955 (15/12)	DONALD DUCK - 10 - Donald sells Scrooge a billion-dollar insurance policy that will pay him \$2 billion if he ever is injured.
181, October 1955 (16/1)	DONALD DUCK - 10 - The Chickadee Patrol, a girls' group, challenges the Junior Woodchucks to a bridge-building contest.
182, November 1955 (16/2)	DONALD DUCK - 10 - Donald borrows Grandma Duck's old bull and cart to enter a contest for the most old-fashioned rig at the Farmers' Fair.
183, December 1955 (16/3)	Front cover. DONALD DUCK - 10 - Gyro invents a gun for Donald that shoots custard, temporarily blinding game and letting the hunter capture it alive.
184, January 1956 (16/4)	DONALD DUCK - 10 - The nephews vow on Christmas Eve never to take another bath, and flee when Donald summons them to the tub. (Similar to the story in IT DIS THE CO ICS 73.)
185, February 1956 (16/5)	DONALD DUCK - 10 - Donald and the nephews all make New Year's resolutions to eat only the food that the others prefer to eat.
186, April 1956 (16/6)	DONALD DUCK - 10 - Donald and the nephews have rival ice taxis to carry fishermen to fishing holes across a frozen lake.
187, April 1956 (16/7)	DONALD DUCK - 10 - Scrooge gives Donald a feather-bed business and Gladstone a moving business to see which is best qualified to manage his fortune.
188, May 1956 (16/8)	DONALD DUCK - 10 - Donald enters the Duckburg tryouts for the Olympic team, but finishes in only one event.
189, June 1956 (16/9)	DONALD DUCK - 10 - Donald tries to beautify his back yard, but has to fight off an army of pests.
190, July 1956 (16/10)	DONALD DUCK - 10 - Donald and the nephews hold a

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	swimming race to decide if the nephews will take their piano lessons without complaints.
191, August 1956 (16/11)	DONALD DUCK - 10 - Donald uses a scintillator and uranium buttons on their caps to keep track of the nephews when they camp in the woods.
192, September 1956 (16/12)	DONALD DUCK - 10 - Donald takes a job as a fish culture expert at a salmon hatchery to prove that he can master any task.
193, October 1956 (17/1)	DONALD DUCK - 10 - Donald tries to capture a whale that he can exhibit for a fee.
194, November 1956 (17/2)	DONALD DUCK - 10 - Donald is a skywriter, and Scrooge hires him to boost his campaign for public office.
195, December 1956 (17/3)	DONALD DUCK - 10 - The nephews use the Junior Woodchuck Guidebook to find where two trains will collide in a snowstorm.
196, January 1957 (17/4)	DONALD DUCK - 10 - Donald and the nephews compete in a snow sculpture contest, all planning to give the prize to a poor family.
197, February 1957 (17/5)	DONALD DUCK - 10 - Donald becomes a border patrolman in the desert and is tricked by camera and parakeet smugglers. (Similar to the story in WALT DISNEY'S COMICS #94.)
198, March 1957 (17/6)	Front cover. DONALD DUCK - 10 - Donald attends a "suppressed desire" party dressed as a knight in shining armor.
199, April 1957 (17/7)	Front cover. DONALD DUCK - 10 - Gyro invents a machine that lets the ducks actually see anything they imagine.
200, May 1957 (17/8)	Front cover. DONALD DUCK - 10 - Donald starts a pet service to feed pets while their owners are on vacation.
201, June 1957 (17/9)	DONALD DUCK - 10 - Donald mistakenly dumps a powerful dye (invented by Gyro) in the city reservoir, dying much of the city red.
202, July 1957 (17/10)	DONALD DUCK - 10 - Donald and Scrooge go to an Indian reservation to learn the medicine men's secret of making rain.
203, August 1957 (17/11)	DONALD DUCK - 10 - The nephews are hired to deliver a package within 20 minutes, but a lion blocks their way.

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Issue Number - Date	Story Title - Number of Pages - Story Description
204, September 1957 (17/12)	DONALD DUCK - 10 - Donald and the nephews, as park workers, try to clean the sculptured head of Senator Snoggin that is carved into a mountainside.
205, October 1957 (18/1)	DONALD DUCK - 10 - Donald tries to raise a prize crop of apples, but his efforts benefit only Gladstone's tree.
206, November 1957 (18/2)	Front cover. DONALD DUCK - 10 - Scrooge lets Donald manage a run-down hotel, then shows up in disguise to see how Donald is doing.
207, December 1957 (18/3)	Front cover. DONALD DUCK - 10 - Donald, Gladstone and Scrooge enter an Old West contest for desert rats, with a uranium mine the first prize.
208, January 1958 (18/4)	Front cover. DONALD DUCK - 10 - Gladstone gives the nephews a reindeer he has won, and they in turn plan to give it to Donald.
209, February 1958 (18/5)	Front cover. DONALD DUCK - 10 - Donald buys a midget helicopter to make his job as a rural mailman easier.
210, March 1958 (18/6)	DONALD DUCK - 10 - Donald is left in charge of a bakery on his first day on the job when the owner has to go to another city.
211, April 1958 (18/7)	DONALD DUCK - 10 - Donald, taken in by the nephews' April Fool joke, goes to the South Seas in search of magic wishing stones.
212, May 1958 (18/8)	Front cover. DONALD DUCK - 10 - Donald pilots a rocket ship in an around-the-world race with Gladstone Gander. (Similar to the story in WALT DISNEY'S COMICS #93.)
213, June 1958 (18/9)	Front cover. DONALD DUCK - 10 - Donald flees when Daisy comes to enlist his help in her spring cleaning.
214, July 1958 (18/10)	Front cover. DONALD DUCK - 10 - Donald, embarrassed by his ignorance of flowers, fills every nook and cranny around his house with them, not overlooking the nephews' toys.
215, August 1958 (18/11)	Front cover. DONALD DUCK - 10 - Scrooge wants to buy land with the right kind of echoes, and Donald and Gladstone try to sell him theirs. (Similar in parts to the story in WALT DISNEY'S COMICS #105.)

Issue Number - Date	Story Title - Number of Pages - Story Description
216, September 1958 (18/12)	Front cover. DONALD DUCK - 10 - The ducks acquire a fabulous frog that can jump fantastic distances but is highly sensitive to cold.
217, October 1958 (19/1)	DONALD DUCK - 10 - Donald and Gladstone compete for the leading role in a play staged by Daisy's drama club. (New version of the story in WALT DISNEY'S COMICS #128.)
218, November 1958 (19/2)	Front cover. DONALD DUCK - 10 - Donald, in need of money, goes hunting porpoises with a glowing lure, planning to sell his catch to a seaside aquarium.
219, December 1958 (12/3)	DONALD DUCK - 10 - Donald and the nephews try to tame a young coyote captured on Grandma Duck's farm. (New version of the story in WALT DISNEY'S COMICS #59.)
220, January 1959 (19/4)	Front cover. DONALD DUCK - 10 - Donald accidentally invents "weemite," an extremely powerful explosive, and tries to persuade the Army to use it in a rocket.
221, February 1959 (19/5)	DONALD DUCK - 10 - Donald and the nephews track down Dread Valley Sandy, a prospector who is supposed to have a secret gold mine.
222, March 1959 (19/6)	DONALD DUCK - 10 - Donald becomes an expert mover, but meets his match when he is hired to move a small zoo onto a mesa.
223, April 1959 (19/7)	DONALD DUCK - 10 - Donald, going fishing, and the nephews, going kite-flying, cross paths frequently on the first day of spring.
224, May 1959 (19/8)	DONALD DUCK - 10 - At a beachcombers' picnic, Donald and Gladstone search for a valuable gift that will give the one who finds it the right to be Daisy's partner at lunch. (New version of the story in WALT DISNEY'S COMICS #117.)
225, June 1959 (19/9)	DONALD DUCK - 10 - Donald's duties as a volunteer fireman interfere frequently with his dates with Daisy.
226, July 1959 (19/10)	Front cover. DONALD DUCK - 10 - Scrooge spots an uncharted island on a television broadcast from a space satellite, and the ducks go to the South Seas to claim it.
227, August 1959 (19/11)	DONALD DUCK - 10 - Donald hides in the woods, pretending to be lost, while the Woodchucks try to

Issue Number - Date

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find him.

228, September 1959 (19/12)

Front cover.

DONALD DUCK - 10 - Donald and the nephews are stranded on a river in the South American jungle, and only the nephews' resourcefulness saves them. (new version of the story in WALT DISNEY'S COMICS #58.)

229, October 1959 (20/1)

Front cover.

DONALD DUCK The Good Deeds - 10 - Donald vows to stop feuding with his neighbor, Mr. Pupp, and spend the day doing good deeds. (New version of the story in WALT DISNEY'S COMICS #34.)

230, November 1959 (20/2)

Front cover.

DONALD DUCK Black Wednesday - 10 - The ducks try to find the cause of Black Wednesday, the mysterious day once a year when everyone's hair falls out if they stay in Duckburg.

231, December 1959 (20/3)

Front cover.

DONALD DUCK The Wax Museum - 10 - Donald becomes a night watchman at a wax museum, but even the frightening exhibits can't keep him awake. (Similar to the story in WALT DISNEY'S COMICS #89.)

232, January 1960 (20/4)

Front cover.

DONALD DUCK Under the Polar Ice - 10 - Donald stows away when the nephews win a trip on a submarine going under the North Pole.

233, February 1960 (20/5)

Front cover.

DONALD DUCK Knights of the Flying Sleds - 10 - Donald and the nephews become "knights errant" on flying sleds invented by Gyro Gearloose.

234, March 1960 (20/6)

DONALD DUCK Riding the Pony Express - 10 - Donald plays the part of a Pony Express rider on a dude ranch and unexpectedly carries some vital diplomatic mail.

235, April 1960 (20/7)

Front cover.

DONALD DUCK Want to Buy an Island? - 10 - Donald buys a Caribbean island from a hobo, not knowing that the deed was drawn up in kindergarten by the nephews. (New version of the story in WALT DISNEY'S COMICS #81.)

236, May 1960 (20/8)

Front cover.

DONALD DUCK Froggy Farmer - 10 - The nephews trick Donald into believing that his "special frog food" has caused young frogs to become full-grown overnight. (New version of the story in WALT DISNEY'S COMICS #77.)

Issue Number - Date	Story Title - Number of Pages - Story Description
237, June 1960 (20/9)	Front cover. DONALD DUCK Mystery of the Loch - 10 - The ducks go to Scotland to take underwater pictures of the "Loch Ness" monster.
238, July 1960 (20/10)	DONALD DUCK The Dog-sitter (10 - Donald substitutes for the nephews as a sitter for a wealthy couple's dog, and the dog stares at him relentlessly.
239, August 1960 (20/11)	DONALD DUCK The Village Blacksmith - 10 - Donald, the Duckburg blacksmith, is hired to melt down an old cannon and pound it into plowshares.
240, September 1960 (20/12)	Front cover. DONALD DUCK The Fraidy Falcon - 10 - The ducks acquire a young falcon that has been expelled from a falcon training school for lack of spirit.
241, October 1960 (21/1)	Front cover. DONALD DUCK Rocks to Riches - 10 - The ducks go hunting gem stones in the desert, equipped with a machine that tumbles and polishes the stones.
242, November 1960 (21/2)	Front cover. DONALD DUCK Balloonatics - 10 - The nephews, testing a new balloon gas for Gyro, disrupt Donald's leaf-raking.
243, December 1960 (21/3)	Front cover. DONALD DUCK Turkey Trouble - 10 - Donald tries to capture the most wild turkeys so that he can dine with Daisy at her club's Thanksgiving feast.
244, January 1961 (21/4)	DONALD DUCK Missile Fizzle - 10 - Donald, a broom boy on a missile base, tries to solve the mysterious explosions destroying every rocket that is fired.
245, February 1961 (21/5)	DONALD DUCK Sitting High - 10 - Donald tries flagpole sitting in an effort to become famous, after other methods fail.
246, March 1961 (21/6)	DONALD DUCK Lost Frontier - 10 - Donald takes the nephews to a mesa in the Grand Canyon to prove that a television show's "explorations" are phony.
247, April 1961 (21/7)	Front cover. DONALD DUCK The Ladcap Mariner - 9 - Donald captains Scrooge's fishing boat in a race to bring back the first load of codfish.
248, May 1961 (21/8)	DONALD DUCK Terrible Tourist - 10 - Donald, a tourist in Central America, is thwarted in his efforts to serenade a senorita on her balcony.

Issue Number - Date

Story Title - Number of Pages - Story Description

249, June 1961 (21/9)

DONALD DUCK Stranger Than Fiction - 9 - Donald finds that Gyro has invented a machine described in a science-fiction story that he has refused to permit the nephews to read. (The story, "Ten Seconds to Mars," is by "Spicer Willits," a reference to Bill Spicer and Malcolm Willits, the first two comics fans to contact Darks.)

250, July 1961 (21/10)

Front cover.
DONALD DUCK Boxed-in - 10 - Donald has to borrow money from the nephews to take Daisy to a box lunch social, and they try to sabotage his car on his way to the social.

251, August 1961 (21/11)

DONALD DUCK Duck Luck - 10 - Donald refuses to believe a fortune cookie's warning that he "can't do anything right" that day--but he can't.

252, September 1961 (21/12)

DONALD DUCK Mr. Private Eye - 10 - Donald is hired to protect the huge "cat's-eye opal" that Scrooge is presenting to an Oriental king.

253, October 1961 (22/1)

Front cover.
DONALD DUCK Hound Hounder - 10 - Donald, Duckburg's dog catcher, captures the Junior Woodchucks' official hound after a test of wits.

254, November 1961 (22/2)

DONALD DUCK Jet Witch - 10 - Donald, dressed as a witch and riding Gyro's jet stick, unintentionally disrupts Duckburg's Halloween pageant.

255, December 1961 (22/3)

DONALD DUCK Boat Buster - 10 - Scrooge and John D. Rockerduck enter boats in a river derby to see who manufactures the best gasoline, and Donald is the driver for Scrooge.

256, January 1962 (22/4)

Front cover.
DONALD DUCK Northeaster on Cape Quack - 10 - Donald and the nephews, left in charge of a lighthouse, fight an evil character who wants the land on which the lighthouse stands.

257, February 1962 (22/5)

DONALD DUCK Movie Mad - 10 - Donald takes embarrassing movies of the nephews when they're forced to wear girls' clothes after getting theirs wet.

258, March 1962 (22/6)

DONALD DUCK Ten-cent Valentine - 10 - Scrooge entrusts his old Number One dime to Donald when Magica de Spell comes to take it.

259, April 1962 (22/7)

DONALD DUCK Jungle Bungle - 10 - Donald, an expert archer, is hired for an African expedition to capture a rare pink-eyed rhinoceros.

260, May 1962 (22/8)

Front cover.

Issue Number - Date	Story Title - Number of Pages - Story Description
	DONALD DUCK Merry Ferry - 10 - The nephews try to drum up business for Donald's ferry, which suffers from competition with speedboats.
261, June 1962	Front cover. DONALD DUCK Medaling Around - 10 - The Junior 'Woodchucks' official hound interferes with Donald's photographing of wild animals, so Donald tries to trick him with phony lion tracks.
262, July 1962 (22/10)	DONALD DUCK Way Out Yonder - 10 - The ducks are hired as drivers in a race for midget motorcycles through rugged country.
263, August 1962 (22/11)	DONALD DUCK The Candy Kid - 10 - Donald sells ice cream, cotton candy and popcorn at the Duckburg World's Fair, in each case with messy results.
- - - Gold Key issues of WALT DISNEY'S COMICS & STORIES will be covered later, in a special Gold Key section, under code number 10011.	
- - - Accidentally omitted from the above listings; The front covers of the August 1952, July 1955, September 1957, and July 1960 issues.	

THE LAST OF THE WINE

The current (January, #118) issue of DONALD DUCK contains Carl Barks' last comic book story, a 21-page epic called "Pains of the Loup Garou." Barks did only the script for this story; it was illustrated by one of Western's staff artists. This is the only story Barks has written since his retirement in 1966, and the only one he plans to write. There will be some more Barks covers (there's one on the January WALT DISNEY'S COMICS), and plenty of re-prints, but there will be no more new Barks stories. All the more reason, then, not to miss "Pains of the Loup Garou." It's far from vintage Barks--there are too many references to "Count Dracula," a character who is never seen, and the story is end-heavy with explanations--but it is Barks, and so it's head and shoulders above what can be found in most comic books. If nothing else, "Pains of the Loup Garou" and "King Scrooge the First" (Barks' last Uncle Scrooge story, in the October issue) demonstrate just how dependent a good comic book story is on good art and a good story. The merely competent art for these stories is no match for Barks' own, but on the other hand, even Barks' art can't salvage a poor story, as was proved by the Daisy Duck and Grandma Duck stories he did from other writers' scripts in the late '50s. The happiest combination by far is Barks illustrating Barks scripts.

WHETHER ANIMATION?

Early last summer (June 13 in Little Rock), stations affiliated with the National Educational Television network broadcast the first in a series of half-hour programs on "The Creative Person." Happily, the first program was devoted to an animator--Richard Williams, a Canadian who has lived in London since 1955. Williams is a serious animator, but his studio (Richard Williams Animated Productions, Ltd., in London's Soho district) is devoted largely to the production of animated television commercials. As other animators have discovered, it's necessary to do commercial assignments to support serious work--but there's also the danger that the commercials will eat up all the time that would have gone into personal projects. Williams noted wryly at one point in the program that his three animators were involved in "private projects, and I'm doing the commercials." There's a delicate balance: "You can't make your money, then close your door and go arty," Williams said.

Williams' commercials, to judge by what little was shown of them, are pleasant enough, although perhaps not as good as the best American commercials (Jay Ward, etc.). His firm also does feature film titles--"That's New, Pussycat" is one example. Also shown were the titles for something called "I. Vor Pitfalls, International Confidence Man." I don't know if there's a film to go with the titles; it must be anticlimactic, if there is.

Williams made his first complete film when he was 22, a "satire on idealists" called "The Little Island." To judge by the excerpt shown, it's pretty ordinary avant-garde stuff. His second film "Love Me," "gave me an international reputation and I lost my shirt on it." From there he turned to commercials.

Williams wanted to be a painter, but turned to animation because "I knew I could make a painting move." There's the key to his serious projects. Animation, he says, "doesn't always have to be Mickey Mouse, speeded-up movement and slapstick humor. *** It can be beautiful, it can be lyrical." To Williams, making it beautiful and lyrical means slowing it down. "When you speed realistic movement up, as in an old newsreel or a cartoon, it becomes funny; when you slow it down, it gives it dignity."

"Twenty years ago," he said, "Walt Disney developed the basic technique for us, and it's still just sitting there on a plate waiting to be used."

Presumably that "basic technique" is the realistic animation of human figures. And if that's what Williams meant, then not only has it been picked off that plate and used, it's been found wanting. The basic problem is the old one: "The willing suspension of disbelief." Good cartoons must successfully disguise the fact that they're merely drawings. A cartoon with realistic figures that move naturally fails this vital test. Such cartoons invite a direct comparison with reality, and that comparison is bound to show that the figures on the screen are only imitations of real people, and usually pretty poor ones at that. Obviously, this comparison is not going to be conscious, in most cases, and it's going to be superficial, but

if even a shallow, instinctive comparison can destroy a cartoon's credibility, then something's wrong.

Much the same thing happens if a cartoon moves slowly, or if there simply isn't enough movement--the audience becomes aware that it is watching only drawings, and loses interest. It is, after all, not individual drawings that the audience has come to see, but a motion picture; it's the relationship between individual drawings that's important, and not the drawings themselves. Anything that interferes with that, and makes the audience aware of the drawings as drawings, is a hindrance. A good cartoon, then, is almost invariably "Mickey Mouse, speeded-up movement and slapstick humor." If a cartoon tries to be more, it's usually less. It's the cartoons with stylized characters and exaggerated actions that are "art," or have come closest. In the best such cartoons, refinements in animation techniques have been used not to imitate "real life," but to make unreal characters and actions plausible. As a cartoon like "Sleeping Beauty" demonstrates so vividly, the animation of realistic figures is a dead-end street.

But, on the other hand, Williams doesn't intend to turn out that sort of thing; he wants to do "moving paintings." Unfortunately, that doesn't make much difference. The important thing is that his paintings will be moving. That will make it hard to deal with them as paintings, and for reasons already discussed, it will be difficult to deal with them as motion pictures. You simply don't approach a painting and a motion picture the same way--or you shouldn't, if you're to realize the most of what each medium has to offer. One medium can draw from another, of course, but that's not the same as blending them. Perhaps Williams can find a middle way, if there's one to be found.

In recent years, of course, animation's problem has been too little animation, not too much. Economic considerations have led to limited-animation cartoons that lack much movement of any kind, much less "realistic" movement. UPA turned this to advantage: They emphasized that their cartoons were drawings by making them highly stylized and two-dimensional, inviting all sorts of flattering comparisons with modern paintings. Problem was, UPA and its admirers saw this approach as the only path of virtue, not as a creative response to circumstances that made the production of "true" cartoons increasingly difficult. (The UPA cartoons looked intellectual, after all, since their mechanics were shoved into the foreground; this emphasis on the mechanics of a work of art is characteristic of a lot of 20th Century novels, architecture, paintings, music, and what-have-you.) As a result, too many cartoons of the UPA type drown in preciousness. UPA's response to the problem is at least preferable to what studios like Hanna-Barbera have done, but however skillfully it's handled, limited animation is a blunt instrument.

What animation needs is not a man who'll use the tools Walt Disney provided. Rather, it needs a new Walt Disney--a man whose cartoons capture the public's imagination and open the way for other creative cartoon-makers. That man is not Richard Williams, I'm afraid, and I don't know who else he might be.

—H.B.

Q&A

The numbers in parentheses before each question and each answer identify the question and the issue in which it first appeared. Question 8-47, for example, is the 47th question asked since this series began; it was first asked in this, the eighth issue of FUNNYWORLD. Except as noted, the questions and answers are mine.

---H.B.

Questions

(8-47) The CATALOG OF COPYRIGHT ENTRIES lists three different series of the MICKY MOUSE MAGAZINE. The first series, in 1933, began with Vol. 1, No. 1, the January issue, and lasted through Vol. 1, No. 9, September 1933. This series was copyright by Kay Kamen, who was in charge of Disney's licensing activities at the time. The second MICKY MOUSE MAGAZINE began with the November 1933 issue, and ran through October 1935--two complete volumes copyright by Walt Disney Enterprises. This was, according to Disney Productions, a 16-page giveaway distributed by dairies, and contained illustrated stories about Mickey and Minnie Mouse that emphasized the importance of drinking milk. The third series, the best known, began with a Summer 1935 issue, and continued for five years after that, finally becoming WALT DISNEY'S COMICS & STORIES in 1940. The first series of the MM is something of a mystery; not even Disney Productions has any copies in its files, strangely enough, and I have yet to run across a collector who has seen or owns copies. Can anyone describe this magazine for FUNNYWORLD? Another question concerns the first issue of the third series of the MM. Dick Martin recalls that the first issue was a "tabloid-size magazine printed in full color, and mostly cartoons and comics (all original, not reprints of newspaper material)." Later issues, by contrast, were smaller, mostly text, and short of color and comics. Dick cautions that his recollection of the first issue may be faulty, since he no longer has a copy; can anyone tell us more about that first issue?

(8-48) I'd like to know the titles of the following issues in the SUPER-BOOK OF COMICS series of giveaways: 1-3, 5, 8, 25, 31 on.

(8-49) I'd like to know the titles of the following issues in the MARCH OF COMICS (K.K. giveaway) series: All unnumbered issues except Our Gang and Donald Duck; 1-5, 9-15, 29-32, 48-50, 63, 88, 91, 92, 107, 108, 122, 123, 137, 138, 152, 153, 166, 168, 181-183, 196, 211-213, 226-228, 241, 242, 249, 250, 255, 256, 261, 264-271, 273, 274, 276, 277, 283, 284, 291, 295, 297, 298.

(8-50) This question concerns the various magazines that have gone under the title THE COMICS. One of these is listed THE GUIDEBOOK TO COMICS FANDOM--the 1936 issue, which is listed as lasting five issues. It was this magazine that was discussed in the Q&A column last issue. Dick Martin mentioned that on the covers of issues

2 through 5, the full title is THE COMICS MAGAZINE-FUNNY PAGES, with FUNNY PAGES emphasized. The GUIDEBOOK also lists a FUNNY PAGES, with a first issue dated, it's guessed, April 1936, and ending with #42, October 1940. Dick Hetschel has told me in a letter that the GUIDEBOOK erred in listing THE COMICS and FUNNY PAGES as separate magazines, since they were the same. Maggie Thompson noted in the Q&A column last time that the first issue of THE COMICS MAGAZINE was published by Comics Magazine Company, Inc., of Chicago; the GUIDEBOOK says THE COMICS MAGAZINE was published by Quality, and FUNNY PAGES by Centaur. The copyright catalog lists another THE COMICS, this one published in 1937 and copyright by Stephen Slesinger. The catalog lists only five issues, but Ken Mitchell has told me this: "THE COMICS came out in March 1937, was a Dell item, and had strips like Captain Easy, Alley Oop, Lyra North among others. It went to #10 that I know of." Can anyone clear up this tangle, and tell us what appeared when, and who published what?

(8-51) From KEN MITCHELL: What was the exact origin date of "Abbie 'n' Slats," and the first and last dates of "Charlie Chan?"

(8-52) From KEN MITCHELL: What were the dates of the first "Mickey Mouse" daily and Sunday strips? Who were the artists?

(As mentioned in FW #5, Ub Iwerks pencilled and Win Smith inked the earliest Mickey dailies; Floyd Gottfredson was the artist and writer by the time the Sunday page began.)

(8-53) From KEN MITCHELL: What was the approximate date of the last "Popeye" daily strip by E. C. Segar?

(8-54) From KEN MITCHELL: Which issue of ACTION COMICS contained the "Superman and Dan" story?

(8-55) From MIKE BENTON: Can full length Disney sound films be purchased? I have heard that since these films were generally two or three minutes longer than other cartoons, they are cut when sold commercially.

(8-56) From MIKE BENTON: I have heard "Steamboat Willie" credited as the first Mickey Mouse cartoon, but weren't there two other cartoons, "Plane Crazy" and "Gallin' Gaudios," that were produced, if not necessarily released, first?

(Yes.)

(8-57) From MIKE BENTON: Does anyone know when Donald Duck first appeared in the "Mickey Mouse" daily/Sunday strips?

(8-58) From MIKE BENTON: Why were some Dell titles (e.g., MICKEY MOUSE, DONALD DUCK) numbered first with #27 or #28 in the regular Dell series (after the Four Colors), when titles like LITTLE LULU and POPEYE began with #1?

(I don't know why this was done, but what was done depended on when it was done--if I make myself clear. Anyway, up until 1950 or so, Dell always began numbering with #1, no matter how many Four Color one-shots there had been. But after that, they counted the Four Colors when they began sequential numbering--sometimes not counting the Four Colors correctly. DONALD DUCK began sequential numbering with #26, for example, but there were more than 25 DONALD DUCK one-shots, even when the black-and-white and Dell color issues are subtracted.)

Answers

(3-1) The early Walter Lantz comic books

Both Richard Kyle and Dick Martin have told me that Carl Laemmle was the head of Universal Pictures back in the '30s--something I should have known. Walter Lantz' cartoons always have been distributed by Universal, of course, so that's how Oswald the Rabbit came to be identified in a Big Little Book as Carl Laemmle's character.

(3-2) Dates of several early comic books

From KEN MITCHELL: SUPER COMICS #10 is February 1939 and CRACKAJACK #9 is March 1939.

(3-17) Dell's WAR STORIES comic book

From KEN MITCHELL: WAR COMICS #2 is May 1940; #3 is July 1940; #4 is 1941, without any month. Some of the Dell house artists in these issues are Tom Hickey, Ervin Hess, Richard Fletcher, R. A. Burnley, Al McWilliams and Dan Gormley, among others. An underrated comic book.

(Still needed: the dates of any issues from #9 on.)

(6-33) "The Owl" in CRACKAJACK FUNNIES and POPULAR COMICS

From KEN MITCHELL: I think "The Owl" started in CRACKAJACK #25 and POPULAR #72; it lasted until POPULAR #85 and CRACKAJACK #43.

(7-36) The Disney comic strips and Sunday pages

From DICK MARTIN: "Silly Symphonies" began as a Sunday comic strip very early in 1932. The first feature was "Bucky Bug," which ran until March 1934. It was followed by "Birds of a Feather" (March-June '34), "Peculiar Penguins" (July-August '34), and "Wise Little Hen" (September-December '34). I believe Donald Duck first appeared here, on September 16). "Hare and Tortoise" ran during January-February 1935, "Robber Kitten" February-April 1935, and "Cookieland" April-June 1935. Here my file--and information--ends. All these were based rather loosely on the animated cartoons, and had numerous added situations, etc.

From RICK DURELL: "Silly Symphonies"--I don't know when this began, but the earliest date I have is for March 27, 1932, and it stars Bucky Bug. He is featured until March 4, 1934. "Birds of a Feather" is the title of the next feature, starting March 11, 1934, with all new characters and all new settings, as the ad says at the end of the Bucky Bug story. This story lasted until September 9, 1934. "Wise Little Hen" started September 16, and on this date, Donald Duck made his very first appearance in a one-panel introduction. On August 30, 1936, "Silly Symphonies" featured Donald Duck in his own strip. "Silly Symphonies featuring Donald Duck" stayed until August 29, 1937. From September 5, 1937, until December 5, 1937, the title is just "Donald Duck." Then "Snow White and the Seven

"Dwarfs" began December 12, 1937, and ended April 24, 1938. On May 1, 1938, we have a new feature, "The Practical Pig, featuring the Three Little Pigs." This one ended August 7, 1938. "Mother Pluto" started August 14, 1938, and ended October 16, 1938. "The Farmyard Symphony" started October 23, 1938, and ended November 27, 1938. "Timid Elmer" started December 4, 1938, and ended February 12, 1939. Then "Pluto the Pup" started February 19, 1939, and ended March 19, 1939. "The Ugly Duckling" began March 26, 1939, and ended April 16, 1939. After this we have "Pluto the Pup" (again), starting April 23, 1939. On April 23, 30, and May 7, the title is just "Pluto the Pup." On May 14, 1939, the title is "Silly Symphonies featuring Pluto the Pup." On June 13, 1939, the title became just "Pluto the Pup" again. On August 13, 1939, the "Silly Symphonies" was added again, and stayed with the "Pluto the Pup" strip until the last of my Disney funnies (December 31, 1939). In other words, the "Silly Symphonies" title was revived on May 14 after not being used since September 5, 1937.

(Rick also enclosed a clipping of "Walt Disney's True Life Adventures," which is still being published.)

(7-37) The Disney "Pop-Up" books

From DICK MARTIN: Two other Disney "Pop-Up" books: THE POP-UP SILLY SYMPHONIES: BATS IN THE WOODS AND KING NEPTUNE: THE POP-UP MICKEY MOUSE IN KING ARTHUR'S COURT. These were large books, each with four "Pop-Up" illustrations. They were published by Blue Ribbon Books in 1937 and sold for \$2 each.

(7-38) ME's GHOST RIDER comic book

From RICK DURELL: I know there were at least five issues of GHOST RIDER.

(7-42) "Looney Tunes" and "Merrie Melodies"

From VINCENT DAVIS: Virgil Ross, a veteran Warner Bros. animator, tells me that in the beginning the early "Looney Tunes" were black-and-white and featured the established Warner characters, while "Merrie Melodies" were color and often featured one-shot characters in addition to the regulars. But as color cartoons became standard there was no difference, and "Looney Tunes" and "Merrie Melodies" became interchangeable.

(7-45) The early GENE AUTRY comic book

From ANDY ZERBE: Dell did continue the Fawcett series for at least one issue before it began publishing GENE AUTRY in the Four Color series. I have #11, by Dell, which is identical with the Fawcett series except for the publisher.

From RICK DURELL: Fawcett's GENE AUTRY #1 is a 68-page comic, and was published in 1941. No month is given. It has a nine-chapter story titled "The Mark of the Cloven Hoof." And a great mystery story it is, too.

(Still needed: For how many issues did Dell continue the Fawcett numbering? What were the dates of these Dell issues?)

(7-46) The Luke Short comic books

From ANDY ZERBE: LUKE SHORT'S WESTERN STORIES #1 and #2 were published by Dell in 1954.

LETTERS

From RICHARD KYLE: The cover of #7 was fine-and-dandy, and I'd like to see more by Fawcett. ~~///~~ I could have predicted the new order at Disney Studios. (Maybe I did, in fact. Seems sort of like it.) Whenever the creator of any innovative organization dies, it seems he is invariably succeeded by a money man. The money man--who has long been horrified by the creator's wasteful methods--quickly rids the organization of its inefficiency. "All that money's going right down the drain! Waste! Utter waste! Now then, let's put this on a businesslike basis! Hup, hoon, hip, four!" And the company is put on a more businesslike basis, and it soon is making more money than ever--but the creator is gone, and though the useless byproducts of his creations are no longer draining the company's treasury, the useful byproducts are no longer adding to it. In Disney's case, the additions were immensely greater than the subtractions, and the company prospered. Now, the organization he left behind will continue to prosper, a tight, well-run ship, living off his creative achievements, but as long as it is dominated by a money man it will never innovate. So I suspect it will prosper for maybe ten years more, or maybe even fifteen, and then there will be a seemingly sudden shift in public taste (which a creator could have predicted and compensated for in his inefficient way), and the organization will fall on hard times. And "everybody" will wonder why it happened, when only last year things were going so good... ~~///~~ I suppose it is news and consequently worth reporting, but I'd just as soon you neglected to mention the Daisy odalisques and the other REALIST-ic junk. People have a perfect right to draw and publish them, I suppose, just as they have a right to scribble on sidewalks and lavatory walls, or publicly reveal their immature or neurotic hang-ups in other ways. But because some sap wants attention, or is made at Daddy, I don't see any especial reason why he should be encouraged. Or discouraged. ~~///~~ Steve Eng's letter in "Quack Talk" was very interesting, though all of the letters were excellent (present company excepted, but purely for form's sake). I liked Barks' letter, which seemed very characteristic. (But howabout you pursuing a journalistic career and fooling around with cartooning, eh?) Roger Armstrong's recollections of "The Showing" are enough to give me the creeps. (One of the reasons I have thrown in the sponge on "Graphic Story Review" is that it is really a kind of agony for me to publicly criticize a creator's work, no matter how bad it is. And if the fellow is sincere, it is almost impossibly hard. If I can help a guy fix something privately, that's okay, but publicly... And yet if you're going to be a critic, you've got to criticize. You can't lay down on the job.)

From STEVE ENG: I'm afraid one of your readers was mistaken, the one who criticized you for criticizing Barks--a loyal, but misguided fan, I fear. Quite understandable, though. Barks' reputation is embryonic, the stage when total praise of an author attempts to atone for the total silence of other critics. Secondly, the detractors step in, knocking the author entirely, prompting others to step and render a fair judgment. Barks will probably follow this course--residing first in a cult, then in the ashcan, finally among accepted authors-artists (or cartoonists) on his merits without hiding his demerits. So--your objectivity probably seems premature to some people. But I would rather you continued calling them the way you see them, rather than tempering your criticism.

From JOHN FAWCETT: A question for FUNNYWORLD and a plea for help, as I'd like to

do a series of paintings on them. I'm looking for "infinity" cover comics. You know, the kind that show the characters reading a copy of the same comic, etc., etc., etc., etc., on to infinity. For example: WALT DISNEY'S #33, AMERICA'S BEST #21, and BATMAN #8. I need those three and would like to know the titles and issue numbers of any others, and would like to buy copies of them all. A few comments on Barks and the index. The index is fine; keep it rolling. I only wish we could have it all at once, but your ideas as to corrections make sense. As you know, I was born in December of '39. The first comic book I can remember is the July 1943 issue of LOONEY TUNES (#21). Next is #23. Chester Turtle just stuck in my memory, and I'll be damned if I know why. My father sent in subscriptions to LOONEY TUNES and WALT DISNEY'S COMICS starting with the November 1944 issues of both those comics. I remember a few scattered issues before November '44, but I'm pretty sure that's when they both arrived on my childhood scene. Now, at age 4 and 5 one is not the most qualified judge of artistic talent, but for the next 12 issues those Donald Duck stories really stuck with me (also the "Marry Jane and Sniffles" stories in LOONEY TUNES). My all-time favorite Barks story is the ice skating race to Pumpkinburg in WALT DISNEY'S #54. I can remember reading it and then going out with some friends ice skating on this old river marsh area and kind of reliving the story. I think I have re-read the story about 10 or 15 times and have yet to tire of it. The childhood memories and that lovely art keep it fresh every time. There was one characteristic in Barks' work that has remained with me all these years. It's the same thing that all good story tellers or comedians have...set them up for one thing and give them a surprise. Barks' surprises come on strong in large, lovely half-page panels that really make the art and the story memorable. The DONALD DUCK #159 ("Ghost of the Grotto") half page where the octopus explodes from sunken galleon...DONALD DUCK #218 ("No Such Varmint") where the sea monster explodes from the water to tower over Donald and the nephews in a 5/8-page panel...DONALD DUCK #256 ("Luck of the North") where Gladstone calls a whale from the ocean with a horseshoe and one crashes ashore... These and others were the panels that really hit home to me...both then and now. Barks' stories and art as we all know are excellent, but when he surprised he really surprised, and when he menaced, he really menaced. This element in the Barks stories shows a master story teller and artist at work. If it wasn't for Carl Barks and Disney I probably wouldn't be doing what I am today. (NOTE: John is a professional artist and teaches at the University of Connecticut.) I'll always be grateful to both of them. It's too bad they aren't around today, producing as they did in the '40s. At least those of us in fandom have the opportunity to see those comic book masterpieces again. The rest of the country can only see the re-issues of the great Disney features as they come around for the second, third and fourth time.

CAPA-alpha members--and perhaps other readers as well--will notice that there's a dearth of K-a mailing comments this time. I had about three pages' worth, but I decided to hold them for a month. Mailing comments will no longer be published with FUNNYWORLD, but will be published instead in a monthly two-or-four-page sheet to be called simply MAILING COMMENTS. I plan to publish the first issue in the January CAPA-alpha. My reason for doing this is so that I can keep up my publishing requirements without feeling the deadline strain I feel now when I'm preparing FUNNYWORLD. FW will probably appear as often as before, but publishing it will be less of a pain that it sometimes has been. MAILING COMMENTS, since it will deal only with matters discussed in the monthly K-a mailings, will be available only through K-a, and won't be sent to other FUNNYWORLD "subscribers."

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80 per cent animation, parts of it--at the beginning, before the boy passes the tollbooth, and again at the end--will be live action. Butch Patrick will play the boy. It now is scheduled for release in 1969.

ADDENDA TO "THE LORD OF QUACKLY HALL": In FUNNYWORLD #6, in my article on Carl Barks, it was mentioned that Barks and Jack Hannah, at that time his partner in the "duck unit" of the Disney story department, volunteered to turn out a comic book version of "Donald Duck Finds Pirate's Gold." "Pirate's Gold" was to have been a feature cartoon, until Walt Disney ordered it shelved. Barks illustrated 32 of the comic book's 64 pages; Jack Hannah illustrated the rest, in a style that is almost indistinguishable from Barks'. Barks left the Studio in 1943, and his comic book career after that was chronicled in "The Lord of Quackly Hall." Jack Hannah later became the director of many Donald Duck cartoons, and is still at the Studio, now working mostly as a gagman for live-action films. Homer Brightman, who did the storyboards for "Pirate's Gold," has been a storyman at the Walter Lantz studio for about 15 years. He is credited in THE ART OF ANIMATION as a storyman on Disney features from "Saludos Amigos" through "Cinderella" (and Jack Hannah's picture is on Page 53 of that book). Bob Karp, long the gagman for the "Donald Duck" newspaper strip, did the adaptation for the comic book version of "Pirate's Gold," but I don't know whether he's still with the Studio.

Warner Brothers-Seven Arts has ordered 50 cartoons a year from its animation department. Unfortunately, word is that the first of the new Warner cartoons are terrible--worse even than the second-rate Warner cartoons of the late '50s and early '60s, when budgets already were cramped.

MORE ON MONTREAL: FUNNYWORLD #7 contained a report on the Animation Retrospective at Montreal. Not mentioned in that report, but one of the most important by-products of the Retrospective, is the "Family Tree of the Origin and Golden Age of the American Cartoon Film, 1906-1941," compiled by Andre Martin. This is a large graph, about three feet tall and four feet wide, on which are charted the histories of all the major North American cartoon studios. The titles of most cartoon series and of many individual pictures are there, as are the names of many directors, animators, producers, and storymen. It's enormously valuable and interesting to a fan of animated cartoons, although there may be some minor inaccuracies. Some names seem to be misspelled, and there's reason to believe that the dates given for the starts of some series are wrong. "The Family Tree" says that the "Porky Pig" series began in 1936, but I've read elsewhere that the first Porky cartoon appeared in 1932. Similarly, the date of the first "Tom and Jerry" cartoon is given as 1940, but MGM's own publicity releases say the series began in 1935. Regrettably, there seems to be no practical way for FUNNYWORLD readers to obtain copies of "The Family Tree." La Cinematheque canadienne of Montreal, the publisher, won't sell them for less than \$25 each, and won't ship them in orders of less than 10. Perhaps those terms will ease later. The "Tree" hardly could be worth \$25 to anyone outside the animation industry (and probably not to many people within the industry, given the low state of animators' morale), but 2,000 copies of the "Tree" were printed.

According to VARIETY, a TV special called "Oscar and the Animators" is being planned as a tribute to the Hollywood animation industry.

---N.B.

